

THE * NONCONFORMIST * ➔ MUSICAL * JOURNAL

A MONTHLY RECORD AND REVIEW

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES

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Devoted to the interests of Worship Music in the
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CONTENTS.

	PAGE
OUR COMPETITIONS	115
OUR NEXT COMPETITION	115
CHURCH MUSIC IN ORCADIA	116
THE HANDEL FESTIVAL... ..	117
TEMPERANCE FETE AT THE CRYSTAL PALACE	117
MUSIC AT SHOREDITCH TABERNACLE	118
BURTON-ON-TRENT NONCONFORMIST CHOIR UNION	119
OUR RISING SINGERS:—	
Miss Lucie Johnstone	120
THE WALSALL NONCONFORMIST CHOIR UNION	121
MINIATURES:—	
Stroud Green Congregational Church	121
Congregational Church, Hendon	121
COVENTRY NONCONFORMIST CHOIR UNION	122
TONIC SOL-FA ASSOCIATION	122
MINISTERS AND MUSIC	122
SOME PECULIARITIES IN THE PART WRITING OF MODERN	
HYMN TUNES	124
ECHOES FROM THE CHURCHES:—	
Metropolitan	126
Provincial	126
REVIEWS	127
CORRESPONDENCE... ..	128
STACCATO NOTES	128
TO CORRESPONDENTS	128
ACCIDENTALS... ..	128

Our Competitions.

OUR offer of a prize of One Guinea for the best setting of *Benedicite Omnia Opera* resulted in a spirited competition. Two compositions—those signed *Spes Infracta* and *In Unitate vis est*—were the best, and these two were almost of equal merit.

The final verdict was given in favour of the former, the composer of which proves to be—

MR. G. H. ELY, B.A.,
17, Stanhope Street,
Glasgow.

‡ The work is now in the printer's hands and will be ready shortly.

Our Next Competition.

WE offer a prize of Two Guineas for the best Concluding Voluntary founded upon a well-known hymn tune. Preference will be given to one containing introduction and variations on the theme. The following are the conditions:—

1. Compositions must be sent to our office not later than September 1st, 1894.

2. Each composition must be marked with a *nom de plume*, and must be accompanied by a sealed envelope containing the name and address of the composer.

3. The piece must consist of not less than eighty bars. The intention is to publish the successful composition in *The Organist's Magazine of Voluntaries*.

4. The successful composition shall become our copyright on payment of the prize.

5. Unsuccessful compositions will be returned if stamped addressed envelopes are sent us for that purpose.

6. We reserve the right to withhold the prize should we consider there is no composition of sufficient merit.

7. Our decision in all matters relating to the competition shall be final.

We are glad to hear that the authorities of the Presbyterian Church of England have resolved to compile a Psalter with music: and further, that they have been wise enough to ask Mr. F. G. Edwards to undertake the work. In his capable hands the result will no doubt be satisfactory.

We would congratulate the Rev. Elvet Lewis, the minister of the English Congregational Church, Llanelly, on winning the "Chair" prize for an Ode on "Self-sacrifice," at the Carnarvon Eisteddfod. Mr. Lewis, besides being an earnest and energetic minister, is a gifted poet of no mean order. To gain this honour is proof of great ability.

The chief Essay prize of £50 was won by a policeman—Mr. Charles Ashton, of Dinas Mawdd, who deservedly has a reputation in Wales of being a very literary man. All the more credit to a man moving in a humble sphere in life to have so educated himself as to win so important a prize in open competition.

In our advertising columns will be found particulars of the London Choral Union, a society about to be formed under the conductorship of Mr. James W. Lewis, and in connection with the philanthropic work of the London Congregational Union. The artistic success of the "Messiah" performance in the spring suggested the idea of forming a permanent choir.

The following curious letter was sent by a minister in America to a firm of organ builders who had sent him a circular:—"Dear Sirs,—Yours to hand. I would first say we do not desire a pipe organ in our new church; we have no place for one. We are not quite ready to sell our birthright to heaven yet. We are commanded to make melody in our hearts to the Lord, not on pipe organs, or horns, or fiddles. There is more glory to God in the music of a splinter on an old rail caused by the wind than God causes to blow than there is on ten thousand pipe organs. God is sore displeased with manufactured wind worship. Read Amos vi. 1-6; Eph.

v. 19; Col. iii. 16. God bless you! I hope you will give this matter some serious thought in the light of Jesus and the judgment. If you do, God will lead you out of the business."

Some one with a strong vein of humour evidently frequents the organ loft of Westminster Abbey, for this notice was recently found stuck up on the organ: "The Great or Swell occupants of the Organ Loft invite the Choir (if they can descend Solo) to a friendly Manual and Pedal exercise called cricket. Every player is requested to bring a full score, and it is hoped many Runs will be executed, although no "Great Shakes" are expected. P.S.—A surgeon will attend."

The question of Sunday entertainments has been the subject of a trial at Leeds Assizes. The Lord's Day Observance Society, through its president, Mr. John Reid, prosecuted the authorities of the Colosseum at Leeds for allowing a lecture to be given on a Sunday. Sunday evening lectures were being given for which admission was charged. Undoubtedly, according to an old Act of Parliament, it is illegal to give an entertainment on a Sunday. But Mr. Justice Matthew, who tried the case, in addressing the jury said:—"Our duty is to enforce the Act of Parliament; but if there was not an Act of Parliament there could be no more wanton interference with the liberty of the subject than the Plaintiffs' interference with these lectures! The plaintiffs were said to be members of the Lord's Day Observance Society, but without commenting upon the object of it, he would only say that, however zealous these people might be in securing the observance of the Lord's Day, they should consider whether by their action they were not practically furthering a rival institution—the public-house."

It is stated that the opinion of Sir Richard Webster has been taken in regard to the legality of the organ recitals on Sunday afternoon at Albert Hall, South Kensington. Counsel advised, but somewhat cautiously, that although the admission was free, the charges for reserved seats brought the performances within the prohibition of the Act.

We are glad to observe that the Walsall Nonconformist Choir Union, and a similar choir in Blackburn recently gave open air concerts in a public park in their respective towns, taking their programme from several of the Crystal Palace Festival books. This is a good idea, especially where a large muster of singers can be got together. There is plenty of material in the books for making several very interesting concerts.

THE new Erard Concert Hall, which was inaugurated recently by Mr. Paderewski, is a charming little room, capable of holding 300 people. The site of Messrs. Erard's new premises in Great Marlborough Street has been occupied by the firm for nearly the whole of the century. The new hall is decorated in oak-panelling, with portraits of nearly a dozen composers for and performers on the pianoforte.

Church Music in Orcadia.

THE mainland of the Orcadian Archipelago bears a resemblance to that of Shetland in the rugged character of its coasts, but it is much more fertile, although not sufficiently so to raise wheat and barley. Trees and shrubs do not grow in abundance, but they may be seen here and there.

As one crosses the island from Stromness to Kirkwall, beyond the standing stones of Stenness and the stone of Odin, near to the Maeshowe Tumulus, stands a copse, or small wood, adjoining a farm, which adds quite a relief to the barren landscape. This Tumulus of Maeshowe, or Maiden's Mound, is one of the notable objects of interest in the island. In appearance it is only a turfed hillock about 35 ft. high. It contains stones, however, with runic inscriptions, cut on them about a thousand years ago. These inscriptions have been differently translated by scholars who have examined them, but one is believed to be the Runic alphabet.

Kirkwall—the Orcadian capital—is similar to Lerwick in the peculiarity of having its one long, narrow, winding street that runs through it like a serpentine ditch. The "Bellman" of this metropolis draws attention to his eloquence by means of a large drum instead of the campanological tormentor usually assumed by that useful advertiser.

Among the churches, of course, St. Magnus' Cathedral claims first attention by reason of its age and its size. It is an enormous building of red sandstone, and stands out in strange contrast to the sombre grey stone and stuccoed buildings of the city. The foundations of this grand old pile were laid by Jarl Rognvald in 1137, and dedicated to his uncle Magnus. It measures 234 ft. in length and fifty-six in width, the transept being 101 ft. by 28 ft. The building is 71 ft. from the floor to the roof, and 133 ft. to the top of the tower. The three out of tune bells in the tower were furnished by Robert Maxwell when he succeeded to the Bishopric in 1525. The Church of Scotland use the east end of the Cathedral—separated from the nave by a screen—for worship. The singing is very good, although there is only a two manual American organ to support it.

The only church in Kirkwall possessing a pipe organ is the Episcopal Church of St. Olaf.

The organ was built by Holditch of London. It has two manuals, and an octave and half of pedals. It is played by a blind gentleman, Mr. Yorston.

Some one may ask, Why any mention of Episcopal Church in a Nonconformist journal? Recollect, dear reader, that an Episcopalian is as much a Nonconformist in Scotland as a Free Churchman is in England. Aye, and is it not written on the south wall of St. Olaf, "that the Rev. John Wilson having been ejected from St. Magnus Cathedral continued the services of the Church in the 'Meeting House' opened in 'Anchor Close' 21st February, 1703"? There is now but a small congregation and indifferent music.

The United Presbyterians have a very fine church, possible of seating two thousand persons. There is a good choir of thirty singers, accompanied by an Ameri-

can organ. The choir sang on the particular Sunday that the writer was present one psalm, three hymns, and an anthem, "My soul waiteth for the Lord," from *Congregational Church Music*, all of which were more or less marred by the leaking of one of the palates of this wretched apology for an organ, the reed of which kept up a continuous wheezy squeak, forming a leading note to each verse of a hymn, but of course in the wrong key. Oh! when will folks be wise and spend the same money on a small pipe organ that they spend so willingly on the miserable reed machine with a lot of knobs, which, after all, only *looks* like more for money?

The Free Church are putting up a building here which in size will run the U.P. pretty close when complete, and, moreover, make up in elegance what it may lack in size.

The Congregational Church is a pretty little building holding about 300 people. It stands very near the ruins of the Bishop's palace in Palace Road. The congregation is small, and the music is not remarkable. The choir consists of three ladies, two gentlemen (one of whom persists in singing the air), and a boy, accompanied by a lady at the groaning, sleepy, 'monium, the treadles of which very badly required an interview with the oil can.

To sum up, the Orcadian Church music will not compare favourably with that of the more Northern Archipelago.

There is need for a church praise revival in these parts. Let us hope some such movement will take place before long.

A. B.

THE HANDEL FESTIVAL.

THE Eleventh Triennial Handel Festival was held at the Crystal Palace on June 25th, 27th, and 29th, a public rehearsal being held on the previous Friday. As much interest as ever was shown in the several performances, and the entire proceedings were highly satisfactory.

The chorus was probably more efficient than at any previous festival, some of the older voices having been weeded out and young fresh voices introduced. The choir was made up of 733 sopranos, 793 altos (707 contraltos and 86 male altos), 683 tenors, and 788 basses, giving a total of 2,997 singers.

As to the orchestra, we were glad to observe that a goodly number of ladies were this time introduced. The total number of first violins was 114, second violins 109, violas 66, violoncellos 80, double basses 66, flutes 14, oboes 14, clarionets 9, bassoons 11, double bassoons 2, horns 10, cornets and trumpets 8, trombones 9, tubas 3, and drums—in all 519 players.

The *Messiah* day, as usual, attracted a large audience. The choruses went grandly throughout. The solos were undertaken by Madame Albani, Miss Marian Mackenzie, Mr. Ben Davies, and Mr. Santley. Of these Mr. Santley certainly carried off the honours, his singing being as finished as ever. Madame Albani, of course, sang finely, and Mr. Ben Davies, who made his first appearance at a Handel festival, acquitted himself well.

The "Selection" day is always popular, inasmuch as some unknown pieces are usually included in the programme. It is, however, an occasion for the principals rather than for the chorus. The choruses included "Let our glad songs to Heaven ascend," "O celebrate His sacred Name," and "Alleluiah" from *Deborah*,

"How dark are Thy desires" (*Jephtha*), "Glory to God" (*Joshua*), "May no rash intruder" (*Solomon*), "Wretched lovers" (*Acis and Galatea*), "As from the power" (*St. Cecilia's Day*). The orchestral pieces were the occasional overture, Concerto in D for strings, oboes, bassoons, and organ, and Sonata in A for Violin played by 220 violinists. These were all played in excellent style and with great precision. Of the soloists, Mr. Santley again appeared to gain the greatest applause, his rendering of "Honour and Arms" being enthusiastically received. Madame Albani in "From mighty kings" was as artistic as ever, and Mr. Edward Lloyd sang with great vigour "Sound an alarm." Mr. Ben Davies undertook "Deeper and deeper still" and "Waft her angels," but he did not seem in his usual good form. Madame Melba, who appeared for the first time at the festival, sang "Let the bright seraphim." She was, however, more successful in "Sweet bird," from *Il Penseroso*, which suited her admirably. "O lovely peace," sang by Madame Clara Samuel and Miss Mackenzie, was well received. The programme as a whole was an interesting one, and almost every item was loudly applauded.

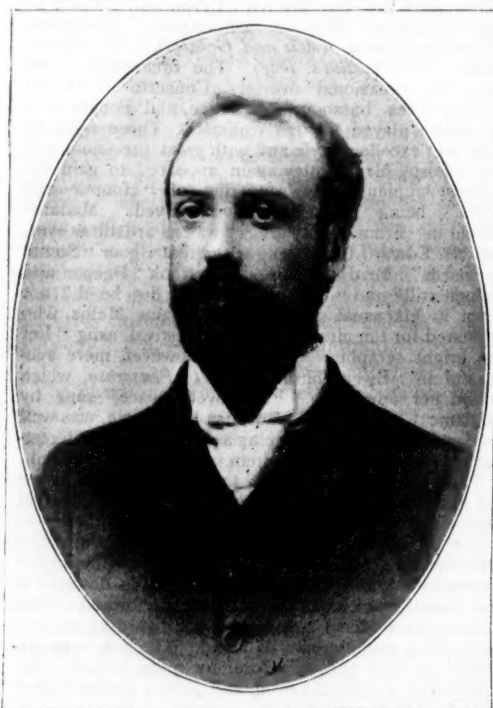
The final day was devoted to *Israel in Egypt*, when the great choruses went for the most part with great vigour and steadiness. In one or two places there was a little uncertainty, and at the commencement of "And with the blast of Thy nostrils" there was a confusion necessitating a fresh start, otherwise it is doubtful if the choral work was ever better performed. The soloists were Miss Clara Bult, Mr. Edward Lloyd, and Miss Black and Norman Salmond. The lady was certainly nervous, and, therefore, not quite herself. Mr. Lloyd was in splendid form, and gave a grand rendering of "The enemy said."

Mr. Manns conducted throughout with his accustomed skill and care, and Mr. Hedgecock, the recently appointed organist, gave very valuable assistance at the organ.

The attendance at the entire festival was 76,406, as against 80,796 in 1891. In the fourteen festivals held since 1857, the total attendance has been 1,075,923.

TEMPERANCE FETE AT THE CRYSTAL PALACE.

ON Tuesday, the 10th ult., the annual festival was held when, as usual, thousands of visitors thronged the palace and grounds. Prominent features of this temperance festival are usually the attractive choir performances and choral competitions; and this year's gathering proved no exception to the general rule. In the afternoon a great choral concert, the choir consisting of five thousand abstainers, took place on the Handel Orchestra, under the direction of Mr. J. A. Birch, Mr. F. Wilson Parish presiding at the organ. A large audience assembled in the central transept to listen to the selections, which were effectively rendered, and several encores were demanded. In the evening a similarly strong choir, composed of metropolitan choristers, gave another concert, which was also in all respects very successful. At the conclusion of the former concert the results of the adult choral competition were announced, and the award of the adjudicators (Sir Joseph Barnby, Mr. F. G. Edwards, and Mr. J. R. Griffiths) in the case of choirs numbering forty to sixty voices, placed the Nottingham Choir first, Reading second, and Dowlais third. In another class the Cardiff Choir found no competitors, but the judges decided that special recognition should be accorded them, and a certificate was presented to them. Two Portsmouth Band of Hope Choirs were successful in the juvenile contest. During the day several temperance meetings were held when speeches were delivered by well-known workers in the cause.



Music at Shoreditch Tabernacle.

SHOREDITCH has not a very savoury name, and its reputation is certainly not of the highest. We are apt to associate much that is bad with the locality, and exclaim, "Can any good come out of Shoreditch?" It is perfectly true that it is one of the lowest parts of London, and that poverty and crime seem to belong to the place. But it is the scene of much philanthropic and religious work, and amongst the most energetic and successful workers will be found the Rev. William Cuff and his flock who worship in Shoreditch Tabernacle.

The Tabernacle is a handsome brick-built building situate in the Hackney Road, in the very heart of a densely populated neighbourhood. The frontage to the street does not give one the idea of the large chapel it is. It has truly a modest outside appearance, but inside it is a handsome and capacious structure. The galleries especially form a fine sweep, and from the pulpit look exceedingly well. The interior is quietly but effectively decorated, and the coloured glass windows add to the pretty effect. The platform, with its reading desk, is raised a convenient height above the ground floor, so that the minister is seen and heard without any difficulty from all parts of the chapel. At the sides and behind this platform, are the choir seats and the organ. Rarely have we seen a church where the organ and choir are so well placed. Their position is admirable, for they are not shut in by pillar, chamber, or any other obstruction whatsoever. They are open to the whole congregation, with the result that they are perfectly heard in all parts of the chapel. Architects might

with great advantage visit the Tabernacle, and take a few hints away with them. The minister's vestry and other rooms are placed underneath the choir gallery and platform. At the rear of the church is a very excellent schoolroom with capital classrooms, and we were glad to hear that there is a splendid Sunday-school in connection with the place.

The organ in the Tabernacle is anything but good. Its appearance is ugly and its tone is worse. The reeds are exceedingly coarse. As for pedal power—well, practically there is none. The instrument was a second-hand one when it was placed in the Tabernacle some twelve years ago, and as may be presumed, it has not improved in tone or mechanism. It is a long time since we heard so unsatisfactory an organ in so nice a church. The two things are wholly inconsistent. The friends would do well to make a bonfire of the thing at the earliest possible moment, and get an instrument worth calling an organ.

Mr. John Eyre (whose likeness we give) is the organist and choirmaster of the chapel, and he has had the pleasure (?) of presiding at this antiquated machine ever since it was erected in the Tabernacle. He does his best with it. He can get noise out of it, but music—none. He is therefore sadly handicapped, the voluntaries especially being played with very great difficulty, and with some torture to sensitive ears.

Visiting the Tabernacle on a recent Sunday morning, we found a very fair congregation, composed for the most part of well-to-do middle-class people. Many of them, we judge, must come from some distance. It was a family congregation, many children being present. The character of the Sunday evening congregation is quite different. Then the Tabernacle is crowded chiefly with working people.

The service opened with an earnest prayer by Mr. Cuff, who was accompanied on the platform by eight of his deacons or elders. The first hymn was No. 829 in Psalms and Hymns, "Sweet is the work, my God, my King," which was sung to "Winchester." When the hymn was given out no tune was announced. Why not? It is true we saw no tune books used amongst the congregation. Probably that was because they did not know where to find the tune. The people should be encouraged to use music books by having the number of the tune given them as well as the number of the hymn. Near us there were several people with good voices who sung heartily, but, alas, not in harmony with the organ. Unless we are much mistaken they would have been perfectly correct if they had had the notes before them. The singing was largely unison, and was very hearty, but not very refined. Expression was sadly wanting. Mr. Eyre and his choir did their best to guide the people aright, but there was exactly the same amount of vigour and tone from the congregation throughout. If the trustees of "Psalms and Hymns" would add expression marks to their book, what a help it would be to congregations all over the country! Further, if a tune was added to every hymn, the singing would be greatly improved. We observed

that Mr. Eyre played the first verse of every hymn very staccato and in very quick time. Probably the staccato playing was to get the people along, and certainly they promptly took up the tune. But by the third verse the time had slowed down to the ordinary rate and kept so to the end. Would it not be better to keep to one steady time throughout?

Following the hymn came a Scripture lesson, and then another hymn, No. 158, "Not all the blood of beasts," which was sung to "Boylston," the well-known tune by Lowell Mason, which has been improved by Dr. E. J. Hopkins' harmonies. Although not possessing any admiration for this tune, we must admit it always goes well and is generally appreciated.

After a prayer another hymn, No. 248, "Jesus, in Thee our eyes behold," was sung to Dykes' fine tune "St. Agnes." This was very well sung, the people entering sympathetically into the spirit of the hymn and tune.

The sermon was founded on Leviticus vi. 13, and for more than half an hour Mr. Cuff preached with eloquence and much fire. Mr. Cuff is certainly the right man in the right place. He can adapt himself to his people. When speaking to working people, he just gives them what suits them and rivets their attention. But he is equally able to give a thoughtful, intellectual sermon which will interest cultured people. It is a great mistake to suppose that his only style is that of an evangelist. Plain, homely, straightforward speaking is probably his strong point, but he is capable of other things. Few, if any, men have done what Mr. Cuff has accomplished for the neighbourhood. By all classes of people he is beloved and looked up to, and his advice and sound judgment are constantly sought not only on church matters, but in parish and other affairs. The poor especially do not seek him in vain; to them he is a true friend. In the pulpit he is anything but clerical. His dress is far from parsonic, and he has a free and easy style which seems to draw you to him at once.

The hymn after the sermon was No. 278, "Jesus, the very thought of Thee," which was sung to "French," and after the Benediction the congregation quietly dispersed as Mr. Eyre played a concluding voluntary.

The choir at the Tabernacle consists of about eighty members, though on the occasion of our visit the attendance was not more than thirty-five. We understand there is a larger muster at night. They sing with good expression and precision, and lead the congregation admirably. But they ought to have more to do. Why do four hymns alone constitute the service of praise at the morning service? We believe an anthem is sung at night. Possibly this accounts for the larger choir at evening service, and to some extent for the larger congregation also. The morning service needs variety. If a chant and anthem were added it would be greatly improved. It is folly to shut one's eyes to the necessity of having good music if the people are to be attracted and kept. How many Episcopal churches are crammed where the veriest

rubbish does for the sermon, but where there is good music in the earlier part of the service! With Mr. Cuff in the pulpit and a rich musical service, Shoreditch Tabernacle would be crowded to the doors at every service.

We were glad to hear that Mr. Eyre is forming a Choral Society, which will commence rehearsals in September. The intention is to get up oratorios. This is a step in the right direction. Such an institution will certainly help the church music.

The congregation at the Tabernacle have recently been passing through an anxious time, for their beloved pastor received a call to another church. Happily he has resolved to stay where he is—a decision that to most minds will seem to be a most wise one. We can quite understand an inclination to retire to some quieter sphere, especially after so many years of hard and constant work. But the Tabernacle cannot spare Mr. Cuff, and the work there needs a man of his calibre. Our hope is that he may be long spared to carry on his ministry amongst his devoted people. ☪

BURTON-ON-TRENT NONCONFORMIST CHOIR UNION.

In former years the members of this Union have usually given the Crystal Palace Festival Music as an invitation concert in Burton in the autumn, but this year it was thought desirable to get the music out of hand prior to the summer vacation. In response to the invitations issued, a large audience assembled in New Street Baptist Chapel. The programme consisted of the whole of the sacred portion of this year's Festival music and the part songs, "A Psalm of Life" and "Summer's Good-bye." The soloists were Miss Lily Lowe, of Burton, who sang "Come unto Him" and "The Good Shepherd" (Barri); and Mr. Harry J. England, of Tutbury, who sang "Les Rameaux" (Faure) and "Now Heaven in fullest glory" (*Creation*). Both sang in excellent style, Miss Lowe being encored for her second solo. The chorus consisted of sixty voices, and they sang in a way which reflected credit on the hon. conductor, Mr. John Frost. The organ accompaniments were skilfully played by Mr. Joseph Windsor. Rev. J. Porteous was to have presided over the proceedings, but illness prevented him from doing so, and the Rev. J. Robertson kindly took his place, and gave a short address setting forth the advantages to be gained by various choirs combining to render first-class music. Not the least enjoyable part of the concert was the rendering by the choir and congregation of three well-known hymns, which were very heartily sung. The hon. secretary, Mr. W. G. Hutchinson, having expressed the thanks of the Union for the loan of the chapel, and having acknowledged the kindness of the chairman, Miss Lowe, and Mr. England, the proceedings were closed by the Benediction.

BUNN, the stage-manager, best known to the present generation, as the writer of the libretto of Balfe's "Bohemian Girl," was indebted to the ready wit of Madame Malibran, for the soubriquet of "Good Friday"; for she, hearing him savagely scolding an unlucky "super" one day at a rehearsal, said: "Do you know, I shall call you 'Good Friday'!" "Why?" said Bunn. "Because," she replied, "you are such a *Hot-cross Bun* (n)!"

Our Rising Singers.



MISS LUCIE JOHNSTONE.

THIS month we have the pleasure of presenting our readers with a brief sketch of Miss Lucie Johnstone, a young lady who, during the past few years, has been steadily making her way into the front ranks of her profession.

Born in Ulster, Miss Johnstone is the youngest daughter of the late Rev. Edward Johnstone, Epworth House, Portadown, and from her childhood gave strong evidence of musical ability.

When quite a girl she entered one of the Belfast colleges, early distinguishing herself by winning the Isaac Holden Scholarship, and a few years later matriculating in the Royal University of Ireland. Notwithstanding the long hours of study which her literary work entailed, Miss Johnstone found time for the cultivation of her musical talent, becoming a member of the Belfast Philharmonic Society, where at the end of the first season she attracted the attention of the conductor, Herr Beyschlag, as well as that of the leading artists who visited the society for the special concerts. Among these was the late Mr. Joseph Maas, who strongly complimented her upon the quality of her voice and style, suggesting at the same time the advisability of visiting London to undergo a proper musical course. Some time elapsed, however, before the young singer decided to adopt the advice of Mr. Maas, but in the meantime she had gained locally a wonderful popularity as a soloist, she was in constant demand upon every musical platform in Ulster, and although of a very robust constitution the strain of her other studies, coupled with the heavy work of appearing almost

nightly during the musical season, began to tell upon her so that it became evident that one of the two lives must be adopted. About this time Miss Johnstone had the benefit of the advice of Mr. Barton McGuckin, who recommended her to go to the Royal College of Music. Upon her arrival in London she was placed with the late Mr. H. C. Deacon, working entirely for two years under his guidance. Leaving the College she had the good fortune to secure an introduction to the late Mr. J. B. Welch, and although he was then practically crowded out, he consented to hear her sing. Struck with the quality of her voice, he agreed to take her as a private pupil, and it was from that date that Miss Johnstone commenced to make really satisfactory progress in her art. Up to the time of his death she had the great advantage of Mr. Welch's teaching. His death was a great blow to her as it was to many young artists of that time.

Again we find the young singer in a dilemma. The old maestro was gone; many names of teachers suggested themselves, and in the crowd it was difficult to know which way to turn. There was one, however—Miss Bessie Cox—who had for many years sat at the feet of Mr. Welch, and of whom he had often spoken. Miss Cox was already well known, and to her Miss Johnstone turned, finding a very able substitute. To use Miss Johnstone's own words, "To Miss Bessie Cox I owe a deep debt of gratitude."

About six years ago Miss Johnstone gave her first concert to an overflowing and appreciative audience, and from that date really commences her professional career, which has been characterised throughout with more than ordinary success. There are few of the leading centres in Great Britain and Ireland which she has not visited professionally, and few that she has not repeatedly returned to—a strong indication of her popularity.

Nearly three years ago Miss Johnstone was selected as one of the four ladies who constitute the Queen Vocal Quartette, which is now so well known. Since its inauguration the secretarial work, which is no light duty, has been most efficiently performed by Miss Johnstone.

Miss Johnstone is the possessor of a powerful contralto organ of unmistakable quality, rich and mellow, and full of a sympathy which at once enables her to lay hold of her audience. We have had the pleasure of hearing her frequently in ballad, but her best efforts are in oratorio work, of which she is an ardent student. In this study she is privileged to be under the guidance of Miss Anna Williams. The value of this instruction is very great. Theory is one thing, but the theorist is very much at sea when he or she comes to the practical part of the work. Miss Johnstone is therefore to be congratulated that she is having the advantage of Miss Williams' wide experience.

Two years ago Miss Johnstone did the contralto work at the Western Counties' Musical Festival with great acceptance, and has since visited many other centres in this country in oratorio work, being enthusiastically received. Wherever Miss Johnstone goes her charming manner and that strange individuality which she possesses make hosts of friends for her. In the

midst of busy life, and sometimes surrounded by influences which are not calculated to strengthen one's religious life, she has held unswervingly to that simple faith and teaching which she learnt as a child.

THE WALSALL NONCONFORMIST CHOIR UNION.

ON Monday, June 25th, the members of this Union gave an open-air concert in connection with the Band of Hope Festival at the Arboretum. Judging from the very large concourse of people that assembled and watched with eager interest their admirable performance of both sacred and secular music, we believe this choir, which is at once one of the youngest and most numerous in the town, is calculated to exert a most beneficial influence in diffusing a love of good vocal music among the people.

The choir has been in existence about three years, and is composed of representatives of nearly every Nonconformist church in the town. They now number almost 300 members, and for three years in succession have taken part in the Nonconformist Choir Festival at the Crystal Palace. Their officers are all honorary, and their able conductor, Mr. T. Beech, is well known as a most efficient member of the Birmingham Festival Choir, and choirmaster of the Stafford Street Baptist Chapel. Having such a good record, and being their first *debut* as exponents of vocal music in the open air, it was no wonder that not a little curiosity existed as to the manner they would pass through such a severe and trying ordeal.

The following was the programme:—

Anthem	"As the hart pants."	Mendelssohn
Anthem	"The Lord is loving unto every man."	Garratt
Anthem	"Sing unto the Lord."	Sydenham
Glee	"See the chariot at hand."	Horsley
Part Song	"The Rhine raft song."	Pinsuti
Glee	"Strike the lyre."	Cooke
Glee	"The fisherman's good-night."	Bishop

Mendelssohn's lovely setting of the forty-second Psalm is scarcely adapted for an open-air performance. The ladies, however, especially distinguished themselves by the purity and correctness of their tone, while the tenors and bass (who did not muster in full force) were a little weak and uncertain in their leads in this piece. The broad, massive harmonies in the "Lord is loving unto every man," and the vigour and boldness of attack in Sydenham's "Sing unto the Lord," brought out the finer qualities of the choir. They were, however, more successful in their secular pieces. Horsley's setting of Ben Jonson's fine poem, "See the chariot at hand," was a most successful rendering of one of the daintiest and most effective of our older part songs. Notwithstanding a little excusable unsteadiness of the tenor and bass in the difficult passage, "Thro' swords, thro' seas, whither she would ride," the finale was delivered with a precision of tone and expression worthy of all praise. Pinsuti's melodious "Rhine raft song" seemed to be appreciated by choir and audience alike. We think, however, the gem of the performance was "Strike, strike the Lyre" (without accompaniment). It was an almost ideal rendering. This most enjoyable concert was concluded by the fisherman's "Good Night."

The Police Band accompaniments were most judiciously scored, and while giving support to the voices were not too obtrusive. Mr. Beech made an admirable conductor, and seemed to have perfect control over choir and band alike. It is a long time since we have heard such bright and melodious ladies' voices.

Miniatures.

STROUD GREEN CONGREGATIONAL CHURCH.

THIS is one of the youngest churches in the north of London, but during its comparatively short existence it has done remarkable work. Hitherto worship has been conducted in a schoolroom, but a handsome and large church is now being built, and is to be opened next month. The esteemed pastor, the Rev. Griffith Jones, B.A., like most Welshmen, is an eloquent preacher and an earnest pastor. Under his care the cause is very flourishing, and in its new home we have no doubt great things will be done. Mr. Jones is a lover of good music, and knows the power it has in helping to draw and keep large congregations. A small organ now does duty, but a three manual instrument has been secured for the new church. An organist has not yet been appointed, but Mr. Jones and his deacons are wisely anxious to get the services of a really good man. The members of the choir though not very numerous are thoroughly capable, and the congregation sing very heartily. We confidently look forward to excellent work being done by Mr. Jones and his people in this crowded district of "Villadom."

CONGREGATIONAL CHURCH, HENDON.

THE pretty suburban town of Hendon possesses a neat and comfortable Congregational church well situated in one of the principal thoroughfares. The interior is tastefully decorated, but the stained-glass windows make it a little dark. The minister is the Rev. A. Le Marchant, a preacher and worker of great ability, of whom probably much more will be heard in years to come. Mr. Le Marchant is not only an excellent pastor, but he is also a capable choirmaster, and undertakes the training of the choir, which is made up of quality rather than quantity. It might with great advantage be strengthened. On the occasion of our visit eight members only were present, the summer holidays no doubt being answerable for some absentees. Mr. Le Marchant was also away, his place being taken by the Rev. W. J. Loxton, of Leatherhead—a quiet and thoughtful preacher. The singing was very congregational, all the hymns being sung with much heartiness. The service, however, was primitive, and hardly up to date. Four hymns (taken from what may now be termed the old New Congregational Hymn-book), with no "Amen" sung, formed the whole of the musical part of the service. This in a Congregational church in a suburban town so close to the metropolis is what one hardly expected. Why no chant? Why no anthem? If the people were not singers we could understand the plain service, but singing as they do, they are equal to better things. The introduction of the Congregational Hymnal would be a step in the right direction for this church. If adopted in its entirety, the service of praise would be more inspiring than it is now. The organ is a wheezy instrument of a very old-fashioned kind. It formerly did duty in Mornington Church, Hampstead Road, so well known in connection with the beloved name of the late Rev. T. T. Lynch. It, however, contains one or two nice

stops, and in point of size is fully equal to the requirements. It is excellently played by Miss Elliott, an Associate of the Royal College of Organists. Her voluntaries were exceedingly good, and her accompaniments very judicious. It is rarely we have heard a lady with so firm a touch, and with such neat executive abilities.

COVENTRY NONCONFORMIST CHOIR UNION.

THE annual distribution of prizes in connection with the Coventry and District Sunday School Union was held in the Corn Exchange on the 17th ult., Mr. Jno. Atkins, Chairman of the Coventry School Board, presiding. This year the event was made specially interesting by the invitation to the Coventry contingent of the Nonconformist Choir Union to give a performance of the music rendered at the recent N.C.U. Festival at the Crystal Palace, and the large audience thoroughly appreciated the efforts of the choir of about 120 voices. In addition to the choral numbers, songs were given by Miss C. Morgan, Miss Carr, Mr. M. Stokes, and Mr. J. Chapman. The accompanists were Mr. I. Magson, organist of Warwick Road Congregational Church, and Master Edgar Bainton, organist of West Orchard Congregational Church; and Mr. C. Matthews, organist of Warwick Lane Wesleyan Church, conducted.

TONIC SOL-FA ASSOCIATION.

THE annual festival of this Association was held at the Crystal Palace on Saturday, the 14th ult., the day's proceedings including a variety of interesting events.

A glee party competition took place in the morning, with Mr. J. A. Birch as adjudicator. He awarded the first prize to Mr. J. B. Mellis' East London party, and the second prize to Runcorn (under the conductorship of Mr. J. Holford).

The juvenile concert conducted by Mr. Geo. Merritt, with Mr. J. Frank Proudman as organist, was a great success, the children singing with clear enunciation and good expression.

The great event of the day was the afternoon concert, when some 3,000 adult singers from London and various parts of the country gave an excellent concert on the Handel orchestra. A new cantata, *The King's Error*, by Mr. Henry Coward, Mus. Bac., of Sheffield, was the chief feature on the programme. The work is an ambitious one, dealing with the fate of Ahab and the fulfilment of the prophecy of Micaiah, but Mr. Coward has produced what may be fairly termed a very clever composition.

It is in the choruses that Mr. Coward gives us his best efforts, several of them being worked up in a most effective manner. We would specially mention "The Lord is King," "Go up and fight," and "Magnify, glorify the God and Father." The eight-part chorus is perhaps the gem of the cantata. This number will certainly be popular apart from the work, and will probably find a place in many programmes during the coming winter. It was beautifully rendered and loudly encored.

The singers entered into the spirit of the work with great enthusiasm, and throughout sang their parts with much taste and precision.

The solos were undertaken by Madame Clara Samuel (who sang "Let him that taketh the field"—the best solo in the work—in excellent style), Mr. James Gawthrop, Mr. Robert Grice, and Mr. Charles Siebert.

The accompaniments were rendered by a large orchestra, many of the players being amateurs.

At the close, Mr. Coward was greatly applauded, by choir and audience. We understand he has by his own

industry and attention made his way in the world. He began life in a humble position, but always had a love for music. His musical knowledge has been almost entirely self-acquired, and to his credit be it said that it is nothing but his perseverance and genius that have enabled him to overcome considerable difficulties, and attain to his present position. *The King's Error* is a distinct advance upon anything Mr. Coward has written before; but unless we are much mistaken he will give us something even better than this, and that ere long.

Ministers and Music.

By J. CUTHBERT HADDEN.

OPINIONS of organists seem to be divided as to whether it is better for the clergyman to have a "little knowledge" of music or to have no knowledge at all. In the one case it is supposed that there will be undue interference with the musical work of the church; in the other it is taken for granted that there will be neither interference nor interest. On the whole, the latter condition appears to have the stronger preference. "The pet aversion of most organists," says Mr. Spencer Curwen, "is the musical curate, and what a choirmaster professes to like best is a clergyman or minister who never interferes with the music."

In the Nonconformist churches, of course, this feeling of antipathy to the musical cleric is not so pronounced. For one thing the musical cleric of the Nonconformist persuasion is much more of a *rara avis* than the "musical curate"; and for another thing there is much less scope, on account of the differing character of the service, for his interference with the work of the organist or choirmaster. At the same time there is unfortunately some ground for the occasional bad feeling demonstrated by organists towards the musical minister; and the inconsiderate treatment which a sympathetic musical press has but too often revealed has in not a few cases undoubtedly arisen from that "little learning" which, even without the information of the poet, we all know to be a dangerous thing.

But notwithstanding all this, it is possible to make out a good case for the existence of the musical minister. There is a very great difference between officious interference and intelligent interest, and the musical clergyman is no more required by reason of his *being* musical to interfere with the organist than the organist would have to interfere with the minister because he had gone through a course of systematic theology. In Germany there is said to have existed an old ecclesiastical ordinance that the candidate for orders should pass an examination in church music as well as in theology. It was expected of him that he should be able at least to play and sing the chorals commonly used in the services, and his theoretical knowledge was supposed to extend, at any rate, to the elements of the art. Luther, who placed music next in importance to theology, declared that "young men ought not to be ordained into holy orders until they are well exercised in school knowledge and in singing;" and several distinguished divines since his day have urged a similar recommendation on their clerical brethren.

Moreover, musicians themselves have frequently put in a plea for the study and cultivation of music as part

of the regular curriculum of the theological student. Carl Engel, in his little known work on Church Music, very properly remarks on the impossibility of a minister rightly controlling others in matters on which he is himself totally ignorant. Instances often occur where a clergyman who is sincerely concerned about the improvement of the music in his church will resort to methods which in his particular case are entirely useless, or even calculated to increase the evil. The congregation may be asked for contributions of money in order to effect an increase in the choir, or to procure some additional stops for the organ, when all the time it is not a greater volume but a better quality of tone that is required. Again, it not infrequently happens that even a good and efficient organist needs to be restrained in certain directions where the minister may rightly exercise his prerogative. In some quarters, for example, there is a tendency to silence the Congregational voice by the selection of tunes and other praise material entirely beyond the capacity of the ordinary church-goer; while in other quarters the organist who is allowed a "free hand" by reason of the minister's ignorance and indifference, entirely overturns the traditions of the musical service, and makes it in the end nothing more or less than a musical show.

A recent writer on church music, himself both a clergyman and an organist, puts this side of the question very fairly. He remarks that in a good many cases the musical decriers of the musical minister have assumed their present position from their not being allowed to do just as they wish. Young organists especially have been so lauded by their friends that they have come to regard themselves as a paragon of perfection. It is the aim of such men to wrest more and more of the service from the minister, and if they can persuade some excessively amiable clergyman to let them alter the character of the services, their gratification and their conceit are unbounded. The praise they receive for their musical performance ministers to their already overweening vanity, and if they take other posts they expect to rule over their new minister as they ruled over their old one. They become impatient of the least control, and if their attempts to turn the service into a musical performance be resisted, firmly but kindly, they at once discover that their clergymen are the enemies of the art divine. They even fancy that the minister is hostile to them personally, and consequently not a man who should be regarded as a friend and served loyally, but as a tyrant who ought to be held up to public reprobation. Such men, of course, look with mistrust upon any interest that a minister, musical or otherwise, may evince in the praise service. They misconstrue even a kindly meant suggestion into an act of interference, and misunderstandings arise which not only cause unpleasantness to the parties more immediately concerned, but lead indirectly to no little discrediting of the Christian religion.

Unfortunately there are still far too many clergymen who seem to regard the music of the church as an affair which does not in the least concern them. In some cases it is mere indifference; in other cases it arises from diffidence or from a desire to keep as far away as possible from the slumbering volcano of musi-

cal sensitiveness which is supposed to have its special abiding-place in the heart of the church musician. It must be conceded that there is a certain difficulty in deciding precisely how far the clergyman is entitled to go in the matter of the musical service. And yet, if we regard it from the right point of view, it is not so difficult a question after all. Church music, properly understood, is subservient to what is assumed to be the main object of the church service—worship. Now, as an American writer on the subject points out, the true nature of worship, the general principles which underlie it, and the best methods of successfully accomplishing it ought to be, and doubtless are, better understood by the clergyman than by the musician, inasmuch as the one makes this his special study, while the other makes music his special study.

The intellectual and defining part of the musical service belongs then, we should say, to the clergyman; the practical and applying part to the musician. In other words, to the clergyman it falls to decide what musical arrangement is best for the spiritual interests of the Church; to the musician it falls to realise this arrangement. There is really no need for the one part to trespass on the other. Both sides should confer together, and if the minister will only guard against anything like dictation on matters that are best understood by the musician, there is little chance of the musician turning rebel.

In a somewhat rare volume on "Our Church Music," by Richard Storrs Willis, the curious view is expressed that while the minister may regulate the choice of the praise material, he has no right to interfere as to the manner of its rendering; his only course is to get rid of the offending musician! For instance, the question of a voluntary being decided, and its length, if you will, the minister, says Mr. Willis, has no right to dictate what the quality or style of that voluntary shall be. If the musical taste of the organist does not suit, let the organist be dismissed; "he is master in his own field, and is right in rebelling against all dictation as to the manner of managing an organ." Which is only another way of saying that the minister is not to suggest to his organist that a more suitable voluntary for Sunday morning might be found than the Mascagni *Intermezzo*, but is to get rid of the misguided musician without giving him the chance of reforming!

And thus, continues Mr. Willis, after the number of hymns has been decided, the minister has no right to say what music shall be sung, or how it shall be sung. "Here, again, the artist is master in his own field; the only proper redress for dissatisfaction is dismissal." The player may "stun with sub-bass," he may "torture with fancy stops," he may "rattle on without the slightest reference to the sense of the words"; no matter, no one has any right to interfere. If the minister has been a party to the engagement of so crude an organist, he must bear with him until he can procure a better. This is an extreme view, and we refer to it only because it is extreme. There are plenty of organists who will occasionally choose unsuitable music—devotionally unsuitable—but it is surely better that the minister should exercise a legitimate control over such men than that their posts should be sum-

marily declared vacant. "If organists remembered the authority of their clergymen, and clergymen showed deference to the superior musical knowledge of their organists, and protected them from the interference of meddling persons, each would respect the other, and there could not fail to be a good understanding between them."

Among the many benefits which would be derived from the study of music and singing by the clergyman, that of the improvement of the reading and speaking voice has often been commented upon. Music and oratory are closely connected; and if students are taught to sing well and to use their voices effectively in music, they must acquire a similar power in the art of declamation. Nothing is more irritating than a mumbling, drawing tone of voice in the pulpit, and nothing is more likely to cure such a defect than the cultivation of a clear and flexible voice. It is said that the Greek orators had a flute-player stationed behind them to the tones of whose instrument they modulated their voices. If that is true, the Greek orators were very sensible fellows.

The great difficulty in this matter is, however, to get our theological training schools and colleges to realise the practical importance of even a modicum of musical training to the minister. Music is not regarded as one of the "essentials," and so it is not prescribed as part of the regular curriculum in any of the seminaries. It is taught as a "voluntary" subject in several of them, but the teachers are very often amateurs, and the thing is gone about in a half-hearted kind of way. It is a pity, for nothing would better relieve the monotony of the theological course, or bring more pleasure into the dull routine of college life as lived by the minister in training.

Some Peculiarities in the Part Writing of Modern Hymn Tunes.

By Orlando A. Mansfield, Mus.Doc.T.C.T., L.Mus.L.C.M., F.R.C.O., L.T.C.L., Author of "The Virtuosity of the Great Composers," "Hymn Tune Cadences," etc., etc.

In former articles which we have had the pleasure of contributing to the NONCONFORMIST MUSICAL JOURNAL, we have frequently alluded to a striving after original harmonisations and harmonic effects as a marked feature in the productions of modern hymn tune writers. Occasionally, as we saw in our article on Consecutives,* this method of procedure leads to the violation of certain "fundamental" rules for the sake of effect, and similarly, as we hope to show in the present sketch, the less stringent rules of part writing are frequently set aside in order to secure a certain effect of vocal tone colour consistent with the composer's intention or deemed by him better calculated to express the sentiment of a selected hymn.

The anomalies upon which we hope to touch in this article may, for convenience' sake, be divided into two groups, viz., those which occur in the *disposition*, and those which occur in the *progression* of the various parts.

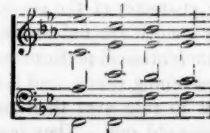
Our readers are, of course, aware that the normal

number of parts in hymn tune writing is four. With the exception of a few chorales, some collections of Sunday-school music, and those cases in which two of the four parts move in octaves or unisons, three-part harmony is very rarely employed. As an instance of intermittent five part harmony we have Mr. Gaul's fine tune *Leamington* (B.T.B. 389), in which the tenors and altos are alternately divided, the latter division being most common. There also exists an eight-part tune, *Polyphon*, by a Mr. George Gay, formerly organist at the Corsham Chapel, Wilts, an account of which the writer may perhaps at some future time be allowed to give in these pages. An interesting instance of the reduction of a four-part harmony to one of three and even two parts, we quote from Walter Macfarren's tune *Barmouth* (A. and M. 6), where, at the commencement of the first and fifth lines respectively, we get:—



This exceptional and beautiful example gives us an instance of the varied harmonisation of repeated melody, so frequent a feature in the hymn tunes of the late Henry Smart, as we observed in our article upon that subject.*

In contrast to the close position of our last example, we have, in Berthold Tours' *Advent* (B.T.B. 821), the following:—



Here the wide interval of a 14th (compound 7th) is between the bass and tenor, the usual place for a wide gap. A similar interval, and between the same parts, occurs in Mr. Statham's *Wilmore* (C.C.H. 378), but here the thinness is covered by crossing the alto and tenor parts. Mr. Booth also, in *Crux Beata* (C.C.H. 139), gives us a minor 13th between the lowest parts, while Dr. Gauntlett, in *Agnus Dei* (H.C. 389), leaves an 11th between the inside parts (a), and Sir Arthur Sullivan allows the same interval between the upper parts (A. and M. 138), but crosses the parts to save thinness (b).



In our article on Consecutives we noted some

* NONCONFORMIST MUSICAL JOURNAL, June, 1894.

* NONCONFORMIST MUSICAL JOURNAL, Jan., 1892.

particular cases in which the progression from unison to harmony was marked by consecutive octaves. But a very common procedure, not necessarily involving consecutives, is to commence a hymn tune with the first note, or the initial notes (if repetition notes) in unison. As an instance of the latter we have the late James Turle's setting of "Head of the Church Triumphant" (B.T.B. 185), while examples of the former are to be found in the first notes of Sir F. G. Ouseley's *Gethsemane* (A. and M. 118), and Dr. Monk's *Beverley* (A. and M. 203). An exceptional instance of a hymn tune terminating upon an unison has been noticed in our article upon Hymn Tune Cadences.*

Doublings of forbidden intervals are by no means rare to find in modern hymn tunes. We will, however, content ourselves with naming two, leaving our readers to discover others for themselves, and fully believing that their knowledge will be sufficient to enable them to explain any peculiar doublings their industry may succeed in unearthing. In Sir A. Sullivan's *Valete* (C.C.H. 298) we start with two doubled major thirds, the composer's intention being evidently to carry out a progression in thirds between the inside parts, in doing which he introduces three doubled major thirds in one line. Still more daring is the following from the pen of Dr. Dykes (A. and M. 91):—



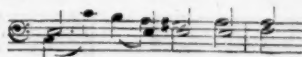
where at * the major third in the dominant chord (the leading note) is doubled to avoid consecutive fifths between alto and tenor.

The omission of the third in a common chord, though of frequent occurrence in the case of dominant sevenths and other discords, is almost universally avoided on account of the bare fifth resulting from such omission. Here are two interesting examples, one from Dr. Gauntlett (A. and M. 258), the other from Sir Geo. Macfarren (A. and M. 259). It will be observed that the omission of the third is justified by the additional interest thereby secured in the part writing.



Although space only permits us to allude to comparatively few instances of anomalous disposition of parts, there exists an almost infinite variety of passages in modern hymn tunes which exemplify peculiarities of part progression. We have already given one example of the crossing of inner parts, and would refer our readers to Sir W. S. Bennett's tune *Russell Place* (B.T.B. 168) for an instance of the crossing of the treble and alto. Of the crossing of the lower parts, sometimes a cause of perplexity to the young pedalist,

we have a fine example in Henry Leslie's *Exaltation* (C.C.H. 105),

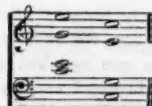


and another in the tune *Sorrento* (C.C.H. 390). In the version of the latter tune which appears in the "Bristol Tune Book" (515), the bass part is transposed an octave lower, thus producing consecutive fifths between that part and the melody. The passages would occupy too much space if quoted *in extenso*. We must, therefore, refer our readers to the original.

Of far more frequent occurrence than the crossing of parts is the overlapping of the same. This, which is generally permitted between tonic and dominant chords, consists of a progression of an upper part below a note previously heard in a lower part, or *vice versa*. In Dr. Dykes' *St. Andrew* (A. and M. 91), already referred to, we have, at the words

"Christian, up and smite them,"

the following example of the overlapping of bass and tenor,

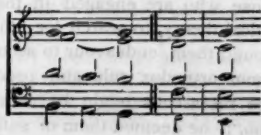


in which the effect of the double major third on the word "smite" fully justifies its employment.

Conjunct movement to the octave (*i.e.*, proceeding to an octave by steps of a second) is generally permitted in harmony, though likely to produce harshness under unskilful treatment, especially when the seventh preceding the octave is a major seventh. We quote two examples, both from Sir George Macfarren, of conjunct movement to the octave, the seventh preceding the octave being minor:



We now give a somewhat different example, this time from Sir Joseph Barnby's *Landes Domini* (C.C.H. 80). Here, if the vocal compass had permitted the bass to proceed as indicated by small notes, the octave would have been merely passed through, and every possible objection thereby overcome:



Conjunct movement to the unison is, however, rarely disassociated from harshness, especially proceeding to the unison from a diatonic semitone. We quote from Dr. Dykes (C.C.H. 109), and from *Refuge* by J. Summers

* NONCONFORMIST MUSICAL JOURNAL, April, 1892.

(B.T.B. 179), of which the first example is harsh, and the second poor and thin:

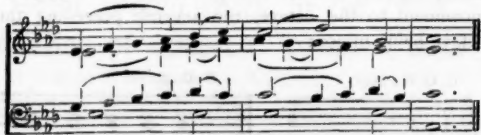


The occurrence of false relations (*i.e.*, the separation of two chromatic notes of the same name, such as F and E flat, F and F sharp, by giving them to different, instead of the same, parts) is of comparatively rare occurrence in hymn-tune writing. We have an apparent false relation between the chords



in *St. Anatolius* by A. H. Brown (B.T.B. 493), but such an instance as this is not considered objectionable when the root of the second chord is a major third above, or minor third below the root of the first.

Though frequently found in the more florid hymn-tunes of a century ago, we seldom now employ more than two notes to one syllable, except in the lower parts. Rev. W. Havergal employs four crotchets in the tenor against a semibreve in the melody in his tune *Zoar* (A. and M. 307), and Dr. Dykes, in *Vox Angelica* (A. and M. 223), gives us an unique example of a triplet of minims in the alto and tenor against the semibreve of the melody and bass. A very beautiful instance of the employment of four notes to a syllable in the melody and tenor, and syncopation in the alto, is to be found in Dr. Gauntlett's *St. Barnabas* (A. and M. 413).



We conclude with a word of warning and one of exhortation. The examples quoted, viewed apart from their connection, will strike the student of harmony as being for the most part divergent from the teaching of the text books, to say nothing of the traditions of the elders. But the examples must be judged, as we have already stated, in the light of the composer's intentions, and by the effect they produce as well as their effective expression of the words to which they are set. And bearing this in mind, we would urge our readers, especially those who are engaged in the fascinating study of musical theory, to search for other examples, and having found them, endeavour to account for their divergence from orthodox rule and procedure. The result of these researches might be communicated to the editor, who, if he deemed them of sufficient importance, might insert such communications in his correspondence columns, and thus stimulate the interest in hymn tune study which these papers are intended to create.

(To be continued.)

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

BERMONDSEY.—The Anniversary Services of Rouel Road Congregational Church Sunday School were celebrated on Sunday and Monday evenings, June 24th and 25th. They were in every way a success. The Pastor, Rev. W. Daniel, preached in the morning, Mr. Morriss, of St. Winifred's, in the afternoon, and Rev. W. Linington, of Horsleydown, in the evening. The church was bright with flowers, and a large number of children and elder scholars attended the four services. Special hymns were sung, the children being well trained and drilled under the baton of Mr. J. Morgan. The large infant class, conducted by Miss Morgan, also contributed a pleasing selection in the afternoon. Recitations by Miss E. Daniel and others made a pleasant break in the programme on Monday, and the junior choir and violin class acquitted themselves well. The choir was taken by Alderman Belsey, J.P., of Rochester. Mr. A. G. Geale presided at the organ.

NORTH FINCHLEY.—The Congregational Church has recently been enlarged, and was re-opened last month with special services. A new organ practically (only four stops of the old one being made use of) has been placed in the chancel by Bishop and Sons. The choir have been removed from the gallery to a raised dais near the organ—a change that will be very beneficial to the church music. Mr. George Hooper presided at the organ during the services, and gave a recital which displayed the qualities of the organ to advantage.

PROVINCIAL.

AYLESBURY.—A competition, in connection with the Wesleyan Circuit Sunday School, was recently held in the Wesleyan Church. Mr. F. C. Bartlett, the hon. secretary, had made admirable arrangements. The adjudicators were Miss Brown (Aylesbury), the Rev. D. A. Davies and Mr. Griffin (Wingrave). The awards were as follows:—Section A—First prize, £1 and illuminated certificate, Aylesbury choir; 2nd, certificate and 10s., Bishopstone choir. Section B—£1 and certificate, Buckland. Waddesdon and Weedon choirs were the unsuccessful competitors. Mr. Freshwater presided at the organ with his well-known ability.

BESSES, NEAR MANCHESTER.—On Sunday, the 15th ult., the Annual Flower Services were held in the Congregational Church. In the afternoon the teachers and scholars assembled in the School, and at 2.30 proceeded in procession to the Church, making their floral offerings as they passed the communion, a voluntary being played meanwhile on the organ. A brief service was held, during which the Rev. J. Ross Murray, M.A., of Manchester, gave a short address. By the time for evening service the flowers were arranged, the pulpit and the communion, of course, being the chief objects for adornment. The transepts, gallery, fonts, and nave-windows also secured the attention of the decorators. This handsome edifice presented a charming appearance, and a delightful aroma pervaded the whole place. The church is indebted to Mr. Watkin Allen, of Whitefield, for the loan of some choice plants, whose beautiful foliage materially enhanced the general effect. The evening service still maintains its popularity, and a large congregation was present, the pulpit being again occupied by Mr. Murray. Special hymns were heartily sung, and the choir, under the direction of Mr. Leaver, the organist and choirmaster, gave a selection of appropriate music. The introit was "It is ever meet," arranged by Saml. Smith. The anthem selected for the

occasion was "The eyes of all wait on Thee, O Lord," a melodious composition by Robt. Jackson. In place of the usual offertory sentences, a festival setting of the "General Thanksgiving," by Dr. Naylor, of York Minster, was sung. The *Vesper* was the new prize setting by W. Henry Maxfield, Mus. Bac., F.R.C.O., recently published at the *Journal* office. This was sung unaccompanied, and included the very beautiful four-fold *Amen*. A collection was made in aid of the Church Funds, and the flowers were distributed amongst the sick people and hospitals, etc., in the locality.

BLACKBURN.—An open air Concert was given on Corporation Park on the 12th ult., by the choir of Chapel Street Congregational Church; in aid of the Blackburn Lifeboat Saturday Fund. The programme was almost entirely made up of music selected from the Crystal Palace Festival books. "The Rhine Raft Song" (Pinsuti), "Hail to the Chief" (Bishop), "Hail, Smiling Morn" (Spofforth), were the pieces which called forth the plaudits of the promenaders, but the other items, "Hunting Song" (Mendelssohn), "When Winds Breathe Soft" (Webbe), "Blessed be the name of the Lord" (Gadsby), "See the chariot at hand" (Horsley), and "Calcutta" and "Commonwealth" (illustrations of old and modern psalmody), were also much enjoyed. The collections amounted to £17.

BOURNEMOUTH.—The annual outing of Lansdowne Baptist Church Choir was taken on Wednesday, June 20th. The place chosen was Beaulieu, well known for the beauty of its situation. The party were under the guidance of Mr. J. J. Brazier (choirmaster), Mr. H. M. Davis (secretary). The presence of the esteemed pastor added much to the pleasure of the excursionists. After a meat tea, one minute speeches were given by Revs. W. C. Minifie and H. New, and Messrs. J. J. Brazier, J. K. Hume, A. G. Perman, and W. Haydon. It was stated in the programme that the ladies might speak without limitation, but no lady availed herself of the privilege.

COVENTRY.—The annual sermons in connection with Warwick Lane Wesleyan Sunday Schools were preached on the 1st ult. by the Rev. W. Bell, of Kidderminster. The children's hymns, and the anthems "Sing unto the Lord" and "Be not afraid" by the choir of nearly fifty voices, were well rendered under the conductorship of Mr. W. E. Ward, choir-master of the church.

DOUGLAS.—The Isle of Man can boast of a body of musicians known as the Douglas Philharmonic Society. The idea was originated about two years ago by Mr. B. Bennett, choirmaster at the Finch Hill Congregational Church, and it is mainly owing to this gentleman's enthusiasm and hard work, that the society has in a short space of time attained to most creditable efficiency. The services of Mr. Harry Wood have been secured as conductor. We had the pleasure of listening to some really good work done by the Society at a sacred concert given in the Palace at Douglas on the 8th ult., when some capital renderings were given of Mendelssohn's "Hear my Prayer," "Send out Thy Light," (Gounod); "Come unto Him" (Gounod); "Grand Triumphal March, Naaman" (Costa); and "Be not afraid" (*Elijah*). The two latter items were accompanied in brilliant style by the grand orchestra of the Palace. There are about eighty voices in the Society, and good sturdy voices they are. Mr. Bennett may be congratulated upon the success of his endeavours. We may also mention that these sacred concerts are given every Sunday evening during the holiday season commencing at 8.15., and they are well attended. Amongst the solo vocalists engaged to sing this season are Mdlle. Trebelli, Mr. Edward Lloyd, Mr. Santley, Mr. Barton McGuckin, Mr. Ben Davies, and Mr. Alexander Tucker.

FOLKESTONE.—There is a considerable amount of music to be heard on Sundays at Folkestone this summer. Messrs. Keith, Prowse, and Co., of London, are the lessees of the pier for the season, and amongst other things they are providing the visitors with some good sacred music on Sunday afternoons, at which several popular vocalists are engaged to sing. On the 15th ult., Miss Kate Cove sang to the intense pleasure of the large audience which crowded the pavilion. On the same afternoon the popular incumbent of St. Michael's, the Rev. E. Husband, gave a recital on his grand orchestral organ, which is quite one of the attractions of this delightful seaside resort. In the evening we gladly availed ourselves of the opportunity of attending the Congregational Church where the Rev. A. J. Palmer always inspires his hearers with great religious enthusiasm by his eloquent and earnest sermons. No wonder his congregation sing so well! There is a capital organ excellently played by a lady organist, Miss Kingsmill, and a goodly array of choristers who know how to make the singing go with force and unction. It was an easy matter to join in the strain of praise, and what is more real hard work to keep silent. Mr. Palmer sets a light to one's highest emotions, hence his church seems to glow with that warmth of divine fervour which doubtless accounts in no small degree for his very successful ministry.

SIDCUP.—On Thursday, June 28th, the annual festival of choirs of the Loop Line Association of Churches took place at the Congregational Church. The music selected for performance this year was Gounod's *Gallia* and Prout's *Hundredth Psalm*, a cantata probably less popular, and somewhat difficult, but a composition also containing much that is beautiful. A trio of songs were also introduced into the programme, the soloists being Miss Kate Cherry and Mr. Nelson Bitton. Contingents of the choirs of the Congregational churches at Algernon Road (Lewisham), Lee, Eltham, New Eltham, Sidcup, Bexley, and Dartford took part in the festival, making a choir of over eighty voices. The chorus was under the efficient direction of Professor Henry Tolhurst, of Lee, and the organist was Mr. Leonard B. Warmington. During the service a lesson was read by Rev. E. J. Penford, of Eltham, the third chapter of Colossians being the portion of Scripture chosen. The address given between the two works was delivered by Rev. G. Critchley, B.A., of Lee, advocating and approving of a freer use of good music in the churches. After the blessing Stainer's "Sevenfold Amen" was beautifully sung, unaccompanied, its rendering proving a fitting and excellent conclusion to the festival. Previous to the service tea was provided for the choir in the Lecture Hall adjoining the Congregational Church.

Reviews.

Great is the Lord. Anthem by Bruce Steane. Novello and Co. 3d.—A bold, effective anthem, well adapted for festival occasions. It opens and closes with a chorus, a pretty soprano solo (which may, however, be sung "full") making a pleasing contrast in the middle.

Te Deum. By Geo. Shinn, Mus. Bac. Novello and Co. 4d.—This is specially written for parish choirs, and is therefore easy. Unison and harmony passages alternate with excellent effect. Altogether it is a very useful setting.

Saviour, breathe an evening Blessing. Hymn-anthem. By Geo. Shinn, Mus. Bac. Hart and Co., 22, Paternoster Row, E.C. 1. 1d.—Opens with a melodious treble solo, and then goes into full chorus. A tasteful setting of this well-known hymn.

Correspondence.

THE MUSIC FOR THE NEXT N.C. FESTIVAL.
To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—It is now pretty generally admitted that we ought to have a somewhat more elaborate or ornate musical service in our Nonconformist churches. May I suggest, then, that some easy setting of the Lord's Prayer, suitable for congregational use, be one of the items for the next Nonconformist Festival at the Crystal Palace? A large number of choirs would thus learn it perfectly, and be able to introduce it into their services.—Yours,
ONE INTERESTED.

Staccato Notes.

A ROYAL Charter of Incorporation has been refused to the Royal Manchester College of Music.

A VERDICT in favour of the Royal Academy of Music was given in their recent case with Madame Trebelli-Bettini.

MR. PADEREWSKI has gone back to Paris, but will give some performances here in November and December next, after which he will visit the States.

SIR GEORGE GROVE and Dr. Mackenzie have refused, on behalf of the Royal College and Royal Academy of Music, to have anything to do with the teaching university of London which is about to be founded.

MADAME PATTI, in splendid voice, made her final appearance this season at Messrs. Harrison's concert at the Albert Hall on Saturday, the 7th ult. Criticism would clearly be out of place, although it should be stated that the great artist's delivery of Elizabeth's Prayer from "Tannhauser," which she now sang for the first time in public, made many of her audience regret that she had not appeared in any of Wagner's early works while she was still upon the operatic stage.

MR. BARCLAY SQUIRE has, we learn, agreed to supervise the library, and Mr. A. J. Hipkins the musical instrument collection at the new Royal College of Music.

THE Rhymney Choir gained the prize in the great Choral Competition at the recent Eisteddfod. Their singing was greatly admired.

MR. HILTON CARTER, Secretary of the London Organ School and Hampstead Conservatoire, has been appointed Secretary of the Guildhall School of Music.

THE new Earl of Shaftesbury is a fair amateur vocalist. It is said that an offer of £100 per night has been made to him to go on tour in America.

THE opening invitation "At Home" of "The Musical Exchange" took place at 16, George Street, Hanover Square, on Tuesday, July 10th, when there was a large and representative assembly of musicians.

THE eleventh annual meeting of the Royal College of Music was held at Marlborough House on the 16th ult.

AN address and a purse of 150 guineas have been presented to Mr. W. S. Hoyte, in recognition of his long service as organist and choirmaster at All Saints' Church, Margaret Street, W.

A SUM of £50 has been awarded to Mr. Vert against *Smart Society*, for a libellous statement in connection with the Trebelli will business.

THE *Musical Standard* has now completed its first volume since its reduction in price to one penny, and we learn that the success of the new venture has more than realised expectations. As an additional attraction a series of *double-page* illustrations of important Continental organs has been projected, and the series began with the first issue of the new volume, July 7th. A series of pianoforte studies by the best composers, arranged for the organ in accordance with the suggestion of the late Dr. H. J. Gauntlett, will also be an additional feature.

To Correspondents.

W. J. F.—Not that we know of.

S. W.—Nothing of the sort was intended.

L. D.—See our April issue.

A. T.—You cannot do better than work away at Bach's fugues.

The following are thanked for their communications:—C. A. M. (Sunderland); W. S. B. (Westminster); N. R. (Dublin); W. J. (Sandgate); R. P. (Exeter); D. H. (Chester); W. L. (Aberdeen).

Accidentals.

"Now, which kind of music do you desire to become proficient in?" said the professor to his new pupil.

"Oh, classical, by all means," replied the young lady.

"I am very glad to hear you express this preference."

"Yes. When you play classical music hardly anybody knows whether you make a mistake or not."

THERE was a soprano whose name was Miss Byrd, The finest soprano that ever I hyrd,
She sang so divinely that men, 'pon my wyrd,
Would melt into tears, their souls so were styrd.
No critic would venture her voice to malign,
Her singing it was so remarkably fign,
But alas! she said "yes," when the bass said "be mign,"
And straight from the choir Miss Byrd did resign.

AN energetic German Professor was conducting a musical society. They were studying Mendelssohn's "Elijah," and had reached the chorus "Hear us, Baal; hear, mighty God!" The men's voices were booming out sonorously, when the conductor cried out: "No—de dreadful vowel! Don't say B a-l-e; soften a leetle, give de more musical sound Bal." Whereupon the chorus took up the strain again, "Hear us, Bawl; hear us, Bawl!"

SONG writer, (whose song is hissed by the audience)—Guess I'll have to hiss too, else they'll know that I'm the author.

THE reason the piano is such a sympathetic instrument is because it is greatly touched every time it is played.

THE ORIGIN (?) OF CERTAIN COMPOSITIONS.

FULLMER was once met in a heavy shower by a friend who was unprovided for the elements. "Lend me your umbrella," said the latter, whereon Fullmer at once composed the song, "Wait Till the Clouds Roll By."

A composer of eminence being told that some of his music was trashy, and that he had better "turn over a new leaf," at once wrote "When the Leaves Begin to Turn."

Franz Abt once travelled on a railway where he was allowed "five minutes for refreshments" in which to eat his dinner. Observing the furious gulps made by his fellow travellers to get their money's worth in a limited time he composed "When the Swallows Homeward Fly."

Claribel wrote "Take Back the Heart," to a partner at whist who revoked when diamonds led.

Sir A. Sullivan, upon arising one morning and going out in the back yard for an armful of wood, and finding it had been stolen during the night, sat down in a furious passion and wrote "The Lost Chord."